

The legislation before us today is key to helping thousands of individuals across the country gain access to assistive technology devices and services.

The use of assistive technology can help a child attend school, an adult seek and maintain employment, and individuals of all ages with disabilities participate more fully in society. Every day, the lives of countless individuals with disabilities are made better through access to assistive technology. Assistive technology helps individuals meet the challenges they face every day, and through the use of assistive technology individuals with disabilities can overcome almost any obstacle they face.

With initial passage of the Assistive Technology Act, and past reauthorizations, the job of the state AT projects was one of information and outreach, making people aware of technology options. This reauthorization focuses on how we can enhance these services. However, this legislation by encouraging AT projects across the country to build on other success stories across we can help more people with disabilities to learn, work, and be active participants in their community. One key way H.R. 4278 accomplishes this is through an increased focus on helping individuals actually acquire the assistive technologies that greatly improve their quality of life.

I am particularly proud of the AT work done in Delaware. The Delaware Assistive Technology Initiative connects Delawareans with the technologies that provide many with the opportunity to learn, work, play, and participate in community life safely and independently. Delawareans with disabilities count on the Initiative for access to technology for product demonstration and trial use, for information and consultation about equipment and funding resources, and for the coordination of resources among agencies and organizations. The Initiative runs a used equipment exchange service, publishes an informative newsletter, and helps people connect with the appropriate technology, financial assistance, and skills training. The Initiative has no eligibility limitations, other than Delaware residency. It serves infants through older persons, and addresses the needs of people with any type of disabling condition. There is no other source in Delaware that could replace these services and supports. The staff, and their counterparts in other states, are intimately familiar with the barriers that people with disabilities still encounter relative to employment, education, and community living. Assistive technology and universal design are often keys to access, opportunity, and achievement in all of these arenas, and the Improving Access to Assistive Technology for Individuals with Disabilities Act of 2004 will help to ensure that access leads to opportunity, and that opportunity results in enhanced employment, academic achievement, and community life.

I urge my colleagues to support this reauthorization.

Madam Speaker, I yield back the balance of my time.

The SPEAKER pro tempore. The question is on the motion offered by the gentleman from Delaware (Mr. CASTLE) that the House suspend the rules and pass the bill, H.R. 4278, as amended.

The question was taken; and (two-thirds having voted in favor thereof)

the rules were suspended and the bill, as amended, was passed.

A motion to reconsider was laid on the table.

EXPRESSING SENSE OF CONGRESS THAT KATHERINE DUNHAM BE RECOGNIZED FOR HER GROUNDBREAKING ACHIEVEMENTS IN DANCE, THEATER, MUSIC, AND EDUCATION, AS WELL AS HER WORK AS AN ACTIVIST STRIVING FOR RACIAL EQUALITY THROUGHOUT THE WORLD

Mr. CASTLE. Madam Speaker, I move to suspend the rules and agree to the concurrent resolution (H. Con. Res. 62) expressing the sense of Congress that Katherine Dunham should be recognized for her groundbreaking achievements in dance, theater, music, and education, as well as for her work as an activist striving for racial equality throughout the world.

The Clerk read as follows:

H. CON. RES. 62

Whereas Katherine Dunham was born on June 22, 1909, and began formal dance training in her late teens;

Whereas, in the 1930s, Katherine Dunham revolutionized American dance by incorporating the roots of black dance and ritual, and by transforming these elements into choreography accessible to all through the Katherine Dunham Technique;

Whereas Katherine Dunham completed her bachelor's degree in social anthropology at the University of Chicago, was a pioneer in the use of folk and ethnic choreography, and was one of the founders of the anthropological dance movement;

Whereas Katherine Dunham utilized her dance career and public status to draw attention to issues of segregation and the civil rights movement;

Whereas Katherine Dunham founded Les Ballet Negre in 1931, the first black ballet company in the United States;

Whereas Les Ballet Negre became known as the Katherine Dunham Dance Company, touring in more than 60 countries during the 1940s;

Whereas Katherine Dunham was a dancer, choreographer, and director on Broadway, and was the first black choreographer at the Metropolitan Opera;

Whereas, in 1945, Katherine Dunham founded the Dunham School of Dance and Theatre in Manhattan, thereby providing a centralized location for students to immerse themselves in dance technique while also studying topics in the humanities, languages, ethics, philosophy, and drama;

Whereas, in 1967, Katherine Dunham established the Performing Arts Training Center in East St. Louis, Missouri, which enrolled high-risk youth into its programs in fine, performing, and cultural arts;

Whereas Katherine Dunham founded the Katherine Dunham Centers for Arts and Humanities in 1969, and the Katherine Dunham Museum and Children's Workshop in 1977;

Whereas Katherine Dunham went on a 47-day hunger strike in 1993 to call attention to the welfare of Haitians, thereby shifting public opinion concerning the United States' relations with Haiti, and helping to precipitate the return of Haiti's first democratically elected president;

Whereas Katherine Dunham has received 10 honorary doctorates and numerous awards, including the Presidential Medal of Arts, the

French Legion of Honor, the NAACP's Lifetime Achievement Award, and the Kennedy Center Honor's Award; and

Whereas Katherine Dunham continues to be an activist, teacher, and mentor to young people throughout the world: Now, therefore, be it

Resolved by the House of Representatives (the Senate concurring), That it is the sense of Congress that Katherine Dunham should be recognized for her work as a teacher, dancer, choreographer, and actress, for her dedication to improving the opportunities in the arts that are available to the Nation's youth, and for her lifelong commitment to humanitarian causes around the world.

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Delaware (Mr. CASTLE) and the gentleman from Ohio (Mr. RYAN) each will control 20 minutes.

The Chair recognizes the gentleman from Delaware (Mr. CASTLE).

GENERAL LEAVE

Mr. CASTLE. Madam Speaker, I ask unanimous consent that all Members may have 5 legislative days within which to revise and extend their remarks on H. Con. Res. 62.

The SPEAKER pro tempore. Is there objection to the request of the gentleman from Delaware?

There was no objection.

Mr. CASTLE. Madam Speaker, I yield myself such time as I may consume.

Madam Speaker, I rise in strong support of H. Con. Res. 62. Madam Speaker, I rise in support of this legislation which expresses the sense of Congress that Katherine Dunham should be recognized for her groundbreaking achievements in dance, theater, music, and education, as well as for her work as an activist striving for racial equality throughout the world.

Katherine Dunham has been called the matriarch of black dance. Her unprecedented blend of cultural anthropology with the artistic genre of dance in the early 1930s produced groundbreaking forms of movement and in the United States established black dance as an art form in its own right.

She was born on June 22, 1909 and began formal dance training in her late teens. She completed her Bachelor's Degree in social anthropology at the University of Chicago, was a pioneer in the use of folk and ethnic choreography, and was one of the founders of the Anthropological Dance Movement.

Katherine Dunham utilized her dance career and public status to draw attention to issues of segregation and the civil rights movement. In 1945, Katherine Dunham founded the Dunham School of Dance and Theater in Manhattan, thereby providing a centralized location for students to immerse themselves in dance technique while also studying topics in the humanities, languages, ethics, philosophy and drama.

In 1967, Katherine Dunham established a performing arts training center in East St. Louis, Missouri, which enrolled high risk youth into its program in fine, performing and cultural arts.

In 1993, she went on a 47-day hunger strike to call attention to the welfare of Haitians, thereby shifting public opinion concerning the United States public relations with Haiti, and helping to precipitate the return of Haiti's first democratically elected President.

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During her career Katherine Dunham was a dancer, choreographer and a director on Broadway and was the first black choreographer at the Metropolitan Opera. She has received 10 honorary doctorates and numerous awards, including the Presidential Medal of Arts, the French Legion of Honor, the NAACP's Lifetime Achievement Award and the Kennedy Center Honors Award.

She continues to be an activist, teacher and mentor to young people throughout the world. I urge my colleagues to support House Concurrent Resolution 62, which expresses the sense of Congress that Katherine Dunham should be recognized for her work as a teacher, dancer, choreographer and actress, for her dedication to improving the opportunities in the arts that are available to the Nation's youth and for her lifelong commitment to humanitarian causes around the world.

Madam Speaker, I reserve the balance of my time.

Mr. RYAN of Ohio. Madam Speaker, I yield myself such time as I may consume.

I rise today in support of H. Con. Res. 62. I support this resolution which honors Katherine Dunham. This renowned dancer was born in Illinois in 1909 and started studying dance in her early teens. She was one of the first African Americans to study at the University of Chicago, where she earned a doctorate degree in anthropology.

As part of a research fellowship, Dunham studied the anthropological roots of dance in the Caribbean. Her research led to the creation of the anthropological dance movement which focuses on folk, ethnic and cultural choreography.

In 1931, she started the first African-American ballet company in the United States. Later she joined the faculty of Southern Illinois University in Edwardsville, where she helped create a performing arts training center and established a dance anthropology program.

She went on to create a community-based arts education program for impoverished young people in East St. Louis, the St. Louis metropolitan region's only multi-disciplinary arts organization devoted to the study, appreciation and celebration of diverse cultures.

Throughout her illustrious career as one of the world's most respected dancers, choreographers and teachers, Ms. Dunham used her talents, fame and resources to call attention to social injustices at home and abroad.

In closing, Madam Speaker, Katherine was dedicated to improving the

lives of America's youth and correcting the social injustices at home and around the world, using her fame to increase support for the civil rights movement and to fight injustices worldwide. She is a good example of a person who has followed her passion and used her success for the greater good. We need more Americans to follow her fine example.

Madam Speaker, I yield back the balance of my time.

Mr. CASTLE. Madam Speaker, I encourage each of our Members to support the resolution.

Madam Speaker, I yield back the balance of my time.

The SPEAKER pro tempore (Mrs. BIGGERT). The question is on the motion offered by the gentleman from Delaware (Mr. CASTLE) that the House suspend the rules and agree to the concurrent resolution, H. Con. Res. 62.

The question was taken; and (two-thirds having voted in favor thereof) the rules were suspended and the concurrent resolution was agreed to.

A motion to reconsider was laid on the table.

EXPRESSING SENSE OF CONGRESS THAT LIONEL HAMPTON SHOULD BE HONORED FOR HIS CONTRIBUTIONS TO AMERICAN MUSIC

Mr. CASTLE. Madam Speaker, I move to suspend the rules and agree to the concurrent resolution (H. Con. Res. 63) expressing the sense of Congress that Lionel Hampton should be honored for his contributions to American music.

The Clerk read as follows:

H. CON. RES. 63

Whereas Lionel Hampton was one of the Nation's greatest jazz musicians, composers, and band leaders;

Whereas Lionel Hampton was one of the first musicians to play the vibraphone in jazz, setting the standard for mastery of that instrument;

Whereas Lionel Hampton nurtured and inspired many of the greatest performers of jazz music who would go on to fame in their own right;

Whereas Lionel Hampton shattered the racial barriers of his time when he was recruited to perform with the Benny Goodman band in the 1930s, creating for the first time an integrated public face of jazz music;

Whereas Lionel Hampton, with his performances around the world, was a musical ambassador of goodwill and friendship for the United States;

Whereas Lionel Hampton was never deterred by fame from contributing to the Harlem, New York, community that he viewed as his home;

Whereas Lionel Hampton was active in the development of affordable housing, among them Harlem's Gladys Hampton Houses, named after his late wife, the former Gladys Riddle;

Whereas Lionel Hampton performed at the White House under Republican and Democratic presidents and was honored with the Presidential Gold Medal by President Bill Clinton; and

Whereas Lionel Hampton was born in Louisville, Kentucky on April 20, 1908, and died

in New York City on August 31, 2002: Now, therefore, be it

Resolved by the House of Representatives (the Senate concurring), That it is the sense of Congress that Lionel Hampton should be honored for his contributions to American music and for his work as an ambassador of goodwill and democracy.

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Delaware (Mr. CASTLE) and the gentleman from Ohio (Mr. RYAN) each will control 20 minutes.

The Chair recognizes the gentleman from Delaware (Mr. CASTLE).

GENERAL LEAVE

Mr. CASTLE. Mr. Speaker, I ask unanimous consent that all Members may have 5 legislative days within which to revise and extend their remarks on H. Con. Res. 63.

The SPEAKER pro tempore. Is there objection to the request of the gentleman from Delaware?

There was no objection.

Mr. CASTLE. Madam Speaker, I yield myself such time as I may consume.

I rise in strong support in H. Con. Res. 63, and H. Con. Res. 63 expresses the sense of Congress that Lionel Hampton should be honored for his contributions to American music.

Starting in the 1930s on the vibraphone as a contemporary of Louis Armstrong and Benny Goodman, and staying active into the 1990s, Lionel Hampton built one of the towering careers in jazz music. A multi-instrumentalist, Hampton also enjoyed unmatched popularity as a bandleader, showman and social activist.

As a musician his greatest impact was on the vibraphone, becoming the first great jazz improviser on the instrument. Over the years his big band featured some of the best known singers and musicians in jazz history, and it became one of the longest running and commercially successful institutions in jazz. He also recorded extensively in many all-star small group projects at both sideman and leader.

Hampton became one of America's most-beloved musical figures. His astonishing longevity and extroverted personality made him a favorite of everyone from ordinary music fans to world leaders.

Lionel Hampton shattered the racial barriers of his time when he was recruited to perform with the Benny Goodman band in the 1930s, creating for the first time an integrated public face of jazz music.

As a composer and arranger, Hampton wrote more than 200 works, including the jazz standards *Flying Home*, *Evil Gal Blues* and *Midnight Sun*. He also composed a major symphonic work, *King David Suite*.

As a statesman, he was asked by President Eisenhower to serve as a goodwill ambassador for the United States, and his band made many tours in Europe, Africa, the Middle East and the Far East, generating a huge international following. President George